The Annenberg School of Communications presents

EXPLORATORY CINEMA

Fall, 1978 Program:
"A TRADITION OF EXPLORATION"

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"A Tradition of Exploration"

Founded in 1963 by Sol Worth as the Documentary Film Series, Exploratory Cinema is designed to illuminate the process of documentary film conception and production. As presently conceived, this series is seen as part of an alternative media tradition, one which seeks to encourage exploration. To insure that this filmmaking tradition is not a series of isolated and meaningless social, political and educational acts, we present "Exploratory Cinema" under the direction of Bob Aibel. These weekly programs running from Sept. 20-Dec. 6 will explore what is "out there" and "in here" and attempt to reveal their basic inseparability.

ADMISSION
STUDENTS: $1.00 with I.D.
ALL OTHERS: $2.00
Screenings at
Studio Theater,
Annenberg Center
Wednesdays, 7:00 & 9:30 P.M.
3680 Walnut St.
Philadelphia

PROGRAM I — September 20

Lumiere Premiere Program
Includes the earliest films ever projected. It is not simply the age and historic importance of these films that fascinate, but their realism, good humor and visual beauty.

Films of the 1890's
The films of this compilation are typical of production in the United States prior to 1900.

Turn of the Century Macabre
An assortment of very rare early exploitation films including "Electrocuting an Elephant" and "Skeleton Dance."

A Trip to the Moon
(George Melies, France, 1902). Based on a Jules Verne story this satiric comedy is one of the best loved films ever made.

Edwin S. Porter Compilation
(Edwin Porter, U.S., 1903-1907). These 4 films constitute the beginnings of the narrative film in America. His realization that continuity, ellipsis and dramatic emphasis could be shaped and controlled by editing is the discovery upon which rests almost all films that tell a story.

The Girls and Daddy
(D.W. Griffith, U.S. 1909). An early suspense drama. To illustrate Griffith's shooting techniques the film is first shown as originally filmed and then as actually edited in the final print.

The Musketeers of Pig Alley
(D.W. Griffith, U.S. 1912). Possibly Griffith's most important short. One of the earliest gangster dramas, noted for its documentary realism.

PROGRAM II — September 27

Emak Bakia
(Man Ray, France, 1927). As a founder of surrealism and Dadaism, Man Ray has a profound effect on the art world. This classic of the avant-garde delights in the optical exhilaration of cinema and resists a coherent interpretation.

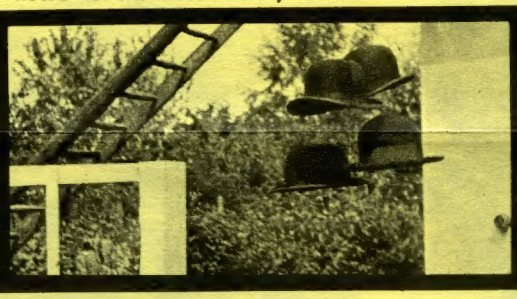
Ghosts Before Breakfast
(Hans Richter, Germany, 1927). Pure vintage Dada. A humorous delightful grotesque in which ordinary objects rebel against their daily routine and, for a brief period of liberation, follow their own laws.

The Life and Death of 9413 —A Hollywood Extra
(Robert Florey and Slavko Vorkapitch, U.S., 1928). An expressionist satire fantasy heavily influenced by "The Cabinet of Dr. Caligari." It tells the story of a cog in the mighty clockwork of Hollywood.

Ballet Mechanique
(Fernand Leger, France, 1924). The ultimate cubist film. Leger's only film, an avant-garde classic, fully anticipates the preoccupations of the contemporary avant-garde.

Rain
(Joris Ivens, Netherlands, 1929). A lyrical, impressionistic cinepoem depicting the moods and visual patterns produced before, during and after a rain shower in Amsterdam.

Pacific 231
(Jean Mitry, France, 1952). A multi-award-winning tour de force in visuals and editing. This film poem was shot and edited in 1952 in order to fit the 12 tone divertissement written by Honegger in 1930.



Trance and Dance in Bali
(Margaret Mead and Gregory Bateson, U.S., 1951). A breakthrough film in the anthropological cinema. It depicts the Balinese ceremonial dance drama in which the never-ending struggle between the witch and the dragon — the death-dealing and the life-protecting — is played out to the accompaniment of comic interludes and violent trance seizures.

Man of Aran
(Robert Flaherty, Britain, 1934). Robert Flaherty's (Nanook of the North) breathtakingly beautiful saga. Off the coast of Ireland lies the barren land of Aran where the population must contend with an environment so hostile that it seems nearly incredible that people live there. In the mixture of extreme courage and extreme simplicity of their lives Flaherty developed the epic story of man's struggle against the elements for his existence. "A truly exalted work, undoubtedly the greatest film tribute to man's struggle against hostile nature." — Pauline Kael.

PROGRAM VI — October 25

Song of Ceylon
(Basil Wright, Britain, 1934). One of the most famous and fascinating documentaries ever made. Aesthetically, a visual and aural masterpiece. Socially, a priceless record of a colonial system at work.

Granton Trawler
(John Grierson, Britain, 1934). One of the 2 films actually made by the most important figure in the history of the social documentary. Here, Grierson doesn't content himself with pictures of men fishing — he used the camera to probe into the social conditions that shape these men and to clarify their role in the larger world.

New Earth
(Joris Ivens, Netherlands, 1934). Originally banned in France, this rarely seen anti-capitalistic film is often considered to be Ivens' masterpiece. Emotional and bitter, this film is an angry outcry against a typical modern tragedy.

The Plow that Broke the Plains
(Pare Lorentz, U.S. 1936). The film that made the American documentary a world force. A timeless study of mankind's tragic misuse of the environment. Beautifully photographed by Strand, Steiner and Hurwitz, with a now classical score by Virgil Thompson.

PROGRAM VII — November 1

Prelude to War
(Frank Capra, U.S., 1942). Academy Award for Best Documentary of 1942 made by the celebrated director of "Mr. Smith Goes to Washington," "State of the Union," and many other great classics. This was the first of the 7 films in the "Why We Fight" series and concentrates on the rise of fascism and the Japanese conquest of Manchuria.

The Atom Strikes
(Army Pictorial Service, U.S., 1945). An incredible, double-tongued apologia for destruction. Official War Department Film No. 1135 is a cold, calculating portrayal of devastation. The previously "classified" footage of Hiroshima and Nagasaki becomes all the more horrifying and obscene as "official" propaganda.

Day of Freedom
(Leni Riefenstahl, Germany, 1935). A remarkable and rare film thought to have been lost until recently. This Nazi propaganda film was shot by Riefenstahl at Hitler's request immediately following her "Triumph of the Will".

Lambeth Walk — Nazi Style
(Anonymous, U.S., 1942). A masterpiece of bitter humor debunking the Nazis. Edited from documentary and news footage of the time we see comedy at the service of the propaganda film.

PROGRAM VIII — November 8

Design: Rich Clark

PROGRAM III — October 4

A Propos de Nice
(Jean Vigo, France, 1930). Jean Vigo's ("Zero de Conduite, L'Atalante") first film. "One of the most unconventional documentaries ever made – with irony and bitterness the camera explores this center of middle-class decadence, the monstrous hotel, the amorous elderly women with their ruthless gigolos, the stinking alleys and grimy bistros filled with tramps, fences, etc.: a scathing contrast of the idle poor and the idle rich." – Amos Vogel

Rien Que Les Heures
(Alberto Cavalcanti, France, 1926). Oft discussed, but rarely screened film by one of the major figures of the later Neo-realist era. Originally intended as an experimental film, it is equally concerned with the social implications of life in a big city – Paris of the 1920's – as well as the poetry of the commonplace.

Manhatta
(Paul Strand and Charles Sheeler, U.S., 1921). One of the earliest factual films which impressionistically, rather than realistically, recreated its subject. Though not intended as pure documentary, this famous film, made by 2 of the most important still photographers, remains perhaps the only record of what New York "felt like" during the years after World War I.

N.Y., N.Y.
(Francis Thompson, U.S., 1957). This Academy Award winning film breathtakingly transforms the city of New York into a series of beautiful and haunting images.

The Spanish Earth
(Joris Ivens, Netherlands, 1937)
Shooting at the front lines during the Spanish Civil War to graphically capture the horror and agony, this is an unforgettable outcry against man's inhumanity to man. Hemingway spent time with Ivens on location and then wrote and rendered the stark, yet poetic commentary, adding important depth and perspective to this intense, sometimes beautiful record of the Loyalist's anti-fascist struggle.

Camps of the Dead
(France Libre Actualities, France, 1945). Made during the liberation of the concentration camps this skillful and horrifying compilation of newsreel and documentary materials is an excrutiating and definitive work. For its portrayal of corpses, mass graves, decayed flesh, living skeletons, etc. Amos Vogel has called it, "An example of the worst nightmares of surrealism overtaken by 20th Century realities." A film which will not allow us to forget what we must not forget.

A Movie
(Bruce Conner, U.S., 1958). One of the most original works of the avant-garde, this is a comedy of the human condition, consisting of executions, catastrophes, mishaps, accidents, etc. The entire film is a hymn to creative montage.

Histoire d'un Soldat Inconnu
(Henri Storck, France, 1930). Disturbing and biting satire of ceremonies commemorating the war dead and a strong indictment of world rearmament.

PROGRAM IV — October 11

Leninist Film Truth (King Pravda #21)
(Dziga Vertov, U.S.S.R., 1925). A 3 part narrative film poem about Lenin made by the father of the documentary film – Dziga Vertov – on the 1st anniversary of Lenin's death. Called the 1st Communist Party film and a direct influence on Eisenstein's "Potemkin". The 1st film to link Lenin with the people, the country and the building of socialism, it was a highly successful and influential film.

The Man With The Movie Camera
(Dziga Vertov, U.S.S.R., 1929). Vertov's masterpiece is as modern as anything produced today. A direct influence on the work of Godard, Rouch and a host of our most treasured filmmakers, it might well be the most profound classic of the Soviet cinema. In its Brechtian experimentation it questions the very nature of film "reality". Clearly, it ranks with the greatest works in the history of art and may well continue its seminal influence for centuries to come.

Farrebique
(Georges Rouquier, France, 1948). This sensitive and lyrical narrative captures the richness of places and characters like few films have ever done. The events of a year in the life of a farm family come to life through the director's loving eye and through the almost ritualistic treatment of the cycle of the seasons and in the last analysis the cycle of life through birth, growth, decay and death. Broadly influential in narrative, documentary and anthropological filmmaking. A rare opportunity to see a magnificent work of unusual beauty.

PROGRAM V — October 18

Chess Fever
(V.I. Pudovkin, U.S.S.R., 1925). In this witty and ingenious comedy, Pudovkin paid homage to the editing principles of his teacher, Lev Kuleshov. Unlike American comedies, it surprises us with gags that are solely the results of flamboyant montage.

Potemkin
(Sergei Eisenstein, U.S.S.R., 1925). Revolutionary art at one of its most explosive, yet mature stages. Hailed even at the time of its first showing as a new landmark in filmmaking. "Potemkin" has since become universally recognized as one of the most significent films in the history of world cinema. In it Eisenstein gave full rein to his theory of montage creating his own film time as a means of dramatic emphasis. He utilized the events of a mutiny in Odessa harbor and the massacre of civilians on the Odessa steps to epitomize the whole 1905 Revolution. Still spellbinding from beginning to end.

Primary
(Drew Associates, U.S., 1960). Behind the scenes view of the now historical Wisconsin primary between Humphrey and Kennedy. No pictorial holds are barred and some remarkable glimpses are revealed of the candidates, their wives (Jackie Kennedy and Muriel Humphrey) and their entourages. A classic of cinema verite, it served as a model for most of the films which followed it. Alternatively sad, funny and surprising, but always powerful and alive.

On the Bowery
(Lionel Rogosin, U.S., 1956). Without the pity that secretly insults, this film studies its subjects with honest, human interest. It observes the hideous sort of happiness achieved at best by gin and whisky, and at worst by a shared squeeze from a can of metal polish. A film made from the inside, an extraordinary, agonizing document. Multiple international awards, Academy Award nominee.

PROGRAM IX — November 15

PROGRAM X — November 29

PROGRAM XI — December 6

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